


2. Mus. pr. 8792

# G. VERDI

## TE DEUM

PER DOPPIO CORO A QUATTRO  
PARTI ED ORCHESTRA 

PARTITURA

G. RICORDI & C.  
EDITORI

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# TE DEUM

PER DOPPIO CORO A 4 PARTI ED ORCHESTRA

G. VERDI

Tutto questo pezzo dovrà eseguirsi in un solo tempo come è indicato dal metronomo. Ciò malgrado in certi punti per esigenze di espressione e di colorito converrà *allargare o stringere*, ritornando però sempre al *Primo tempo*.

	<i>SENZA MISURA</i>	<i>SOSTENUTO</i> ♩ = 80
FLAUTO 1°		
" 2° e 3°		
OBOE 1° e 2°		
CORNO INGLESE		
CLARINI in SI <sup>b</sup>		
CLARONE in SI <sup>b</sup>		
CORNI in MI <sup>b</sup>		
TRE TROMBE in MI <sup>b</sup>		
QUATTRO FAGOTTI		
TRE TROMBONI		
TROMBONE BASSO		
TIMPANI		
CASSA		
	<i>CANTO FERMO</i>	(VOCI SOLE A DUE CORI)
1° CORO A QUATTRO PARTI	 <i>Te De.um Lau-da-mus:</i>	 <i>A tempo</i> <i>più pp</i> <i>morendo</i> <i>Te æternum Pa-trem omnis terra vene-ra-tur.</i>
2° CORO A QUATTRO PARTI	 <i>Te Do-minum Con-fi-te-mur.</i>	 <i>A tempo</i>
VIOLINI		
VIOLE		
VIOLONCELLI		
CONTRABASSI		
	<i>SENZA MISURA</i>	<i>SOSTENUTO</i> ♩ = 80



A system of ten empty musical staves, consisting of five treble clefs and five bass clefs, arranged in two groups of five.

*sempre pp*  
 Ti-bi Cœ-li etu-ni - versæ Po-te - sta - tes: *pp* et Se - raphim *sempre pp*  
 Ti-bi Cœ-li etu-ni - versæ Po-te - sta - tes: *pp* et Se - raphim proclamant:

*pp* (Come in lontananza)  
 Ti - bi omnes An - geli, *sempre pp* Ti-bi Che - rubim *sempre pp* inces - sa - bi - li vo - ce pro - cla - mant:  
 Ti - bi omnes An - geli, Ti-bi Che - rubim inces - sa - bi - li vo - ce pro - cla - mant:

A system of five empty musical staves, consisting of two treble clefs and three bass clefs.



*POCO PIU' ANIMATO*

*POCO PIU ANIMATO*

*a tre*

*ff* San - ctus, San - ctus, San - ctus Do - minus Deus Sa - baoth. Ple - ni sunt cœ - li  
*ff* San - ctus, San - ctus, San - ctus Do - minus Deus Sa - baoth. Ple - ni sunt cœ - li  
*ff* San - ctus, San - ctus, San - ctus Do - minus Deus Sa - baoth. Ple - ni sunt cœ - li  
*ff* San - ctus, San - ctus, San - ctus Do - minus Deus Sa - baoth. Ple - ni sunt cœ - li  
*f* San - ctus, San - ctus, San - ctus Do - minus Deus Sa - baoth. Ple - ni sunt cœ - li  
San - ctus, San - ctus, San - ctus Do - minus Deus Sa - baoth.  
*ff* San - ctus, San - ctus, San - ctus Do - minus Deus Sa - baoth.  
San - ctus, San - ctus, San - ctus Do - minus Deus Sa - baoth.  
*ff* San - ctus, San - ctus, San - ctus Do - minus Deus Sa - baoth.

San - ctus, Do - minus Deus Sa - ba - oth.

*f e molto stacc.*

Divisi

*f e stacc.*

Divisi

San - ctus,

POCO PIÙ ANIMATO  
100000





Ple ni sunt coe li et ter - ra ma je - sta tis glo - ri - æ tu - stent.  
 coe li et ter - ra ma - jesta tis glo - ri - æ tu -  
 coe li et ter - ra ma - je sta - tis glo - ri - æ tu -  
 coe li et ter - ra ma - je sta - tis glo

*ff*

San - ctus,

San - ctus,

San - ctus,

San - ctus,

San - ctus,

Sanctus, San -

Sanctus, San -

Sanctus, San -

Sanctus, San -

Sanctus, San -

stent.

[illegible]



dolciss.

come in lontananza

morendo



pp  
sempre dolcissimo  
pp  
sempre dolcissimo  
pp  
sempre dolcissimo  
pp

Te glori o - sus Apostolorum chorus;  
Te Prophe - ta - rum lauda - bilis numerus;  
Te..... Martyrum candi - da - tus

Te glori o - sus Apostolorum chorus;  
Te Prophe - ta - rum lauda - bilis numerus;  
Te..... Martyrum candi - da - tus

Con Sordina  
pp Divisi dolcissimo  
pp Con Sordina



stent. le terzine

stent. le terzine

Cantabile

Solo

Solo

Solo a due

Solo dolce espress.

a due

Unis.

Cantabile dolce

Te..... per.... or - bem ter

Te..... per.... or - bem ter

Te..... per.... or - bem.... ter

Te per or - bem ter - ra - rum..... Te per or - bem..... ter -

lau - dat e - xer - ci - tus; Canto

Te..... per.... or - bem ter

Te..... per.... or - bem ter

Te..... per.... or - bem.... ter

Te per or - bem ter - ra - rum..... Te per or - bem..... ter -

lau - dat e - xer - ci - tus; Canto

Via Sordina

Via Sordina

Via Sordina

Cantabile

pp

p



100000



3

(VOCI SOLE)

25



[illegible]

The first system of the musical score for 'Sanctum quo - que' consists of five staves. The top two staves are for the vocal parts, with the upper staff starting on a treble clef and the lower on an alto clef. The bottom three staves are for the piano accompaniment, with the middle staff on a bass clef and the bottom staff on a bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'And.te' and the dynamics include 'f' (forte), 'dim.' (diminuendo), 'sempre leggero' (always light), 'stacc. mf' (staccato mezzo-forte), and 'p legato' (piano legato). The music features a variety of note values, including eighth and sixteenth notes, and rests. The vocal parts have lyrics written below them, and the piano part includes a 'p' (piano) marking in the third measure.



The first system of the musical score consists of ten staves. The top five staves are in treble clef, and the bottom five are in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The notation is highly complex, featuring many beamed sixteenth and thirty-second notes, as well as various rests and ornaments. The music appears to be a choral or instrumental setting of a religious text.

The second system of the musical score features vocal parts with lyrics and instrumental accompaniment. The lyrics are in Latin and are repeated across the staves. The notation includes treble and bass clefs, key signatures, and various musical symbols. The lyrics are:   
 quo - que... San - ctum... quo - que Pa - ra - cli - tum Spi - ri -   
 ctum... San - ctum... ctum quo - que... Pa - ra - cli - tum Spi - ri -   
 ctum... quo - que Pa - ra - cli - tum Spi - ri -   
 quo - que San - ctum quo - que Pa - ra - cli - tum Spi - ri -   
 Sanctum quo - que San - ctum quo - que Pa - ra - cli - tum Spi - ri -   
 Sanctum quo - que San - ctum quo - que Pa - ra - cli - tum Spi - ri -





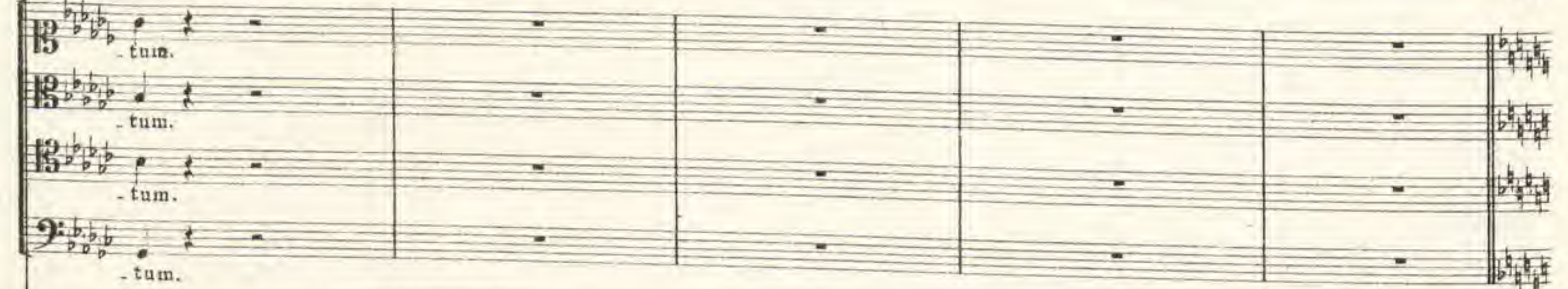
Musical score system 1, measures 1-5. It consists of 12 staves. The first six staves are treble clef, and the last six are bass clef. The key signature has three flats. Measures 1-5 contain mostly rests, with some notes in the first measure of each staff.

(DAL CANTO LITURGICO)

*ff*



Musical score system 2, measures 6-10. It consists of 12 staves. The first six staves are treble clef, and the last six are bass clef. The key signature has three flats. Measures 6-10 contain mostly rests, with some notes in the first measure of each staff.



Musical score system 3, measures 11-15. It consists of 12 staves. The first six staves are treble clef, and the last six are bass clef. The key signature has three flats. Measures 11-15 contain mostly rests, with some notes in the first measure of each staff.



Musical score system 4, measures 16-20. It consists of 12 staves. The first six staves are treble clef, and the last six are bass clef. The key signature has three flats. Measures 16-20 contain more active musical notation, including melodic lines and chords. Dynamics include *p* (piano) and *mf* (mezzo-forte).



UN POCO PIU SOSTENUTO

The first system of the musical score consists of 12 staves. The top five staves are for vocal parts, with markings 'a due' and 'Grandioso' indicating the texture and tempo. The bottom seven staves are for piano accompaniment, featuring complex rhythmic patterns and dynamics such as *ff* (fortissimo). The notation includes various musical symbols like notes, rests, and slurs.

The second system features vocal entries for the lyrics "Tu, Rex glo - ri - æ". It consists of 12 staves, with the first five staves containing the vocal parts and the remaining seven staves providing piano accompaniment. The lyrics are repeated across the staves, and the music is marked with *ff* (fortissimo).

The third system continues the piano accompaniment from the previous system. It consists of 12 staves, with the first five staves being empty and the remaining seven staves containing the piano part. The notation includes various musical symbols like notes, rests, and slurs, and is marked with *ff* (fortissimo).

UN POCO PIU SOSTENUTO



The first system of the piano accompaniment consists of 14 staves. The first four staves are for the right hand, and the next ten staves are for the left hand. The music features a series of chords and melodic lines, with some staves containing rests. The tempo is marked 'p' (piano).

Solo

The first system of the vocal staves consists of 14 staves. The first four staves are for the right hand, and the next ten staves are for the left hand. The lyrics are: "Chri - ste, Tu Pa - tris sempi - ter - nus es Fi - li - us. Tu ad li - be - randum su - scip - tu - rus". The tempo is marked 'p' (piano).

The second system of the piano accompaniment consists of 14 staves. The first four staves are for the right hand, and the next ten staves are for the left hand. The music features a series of chords and melodic lines, with some staves containing rests. The tempo is marked 'p' (piano).



Musical score for the first system, featuring multiple staves with treble and bass clefs. The music includes various notes, rests, and dynamic markings like 'p' (piano). A 'Solo' section is indicated in the upper right.

Musical score for the second system, including vocal lines with lyrics in Latin. The lyrics are: "ho-mi-nem non hor-ru-i-sti Vir-gi-nis u-te-rum. Tu, de-vi-cto mor-tis a-". There are also instrumental parts with notes and rests.

Musical score for the third system, showing instrumental parts with notes and rests.

Musical score for the fourth system, continuing the instrumental parts with notes and rests.



*a due dolce*  
*mf*  
*mf*  
*Solo*  
*p*  
*Solo*  
*p*

vic - to mor - tis a - cu - le o,  
a - pe - ru - i - sti cre -  
vic - to mor - tis a - cu - le o,  
a - pe - ru - i - sti cre - den - ti - bus  
cu - le o,  
a - pe - ru - i - sti cre - den - ti - bus  
a - pe - ru - i - sti cre - den - ti - bus re - gna cœ - lo - rum  
a - pe - ru - i - sti cre -  
a - pe - ru - i - sti  
a - pe - ru - i - sti cre - den - ti - bus re - gna cœ -  
Tu... de - vic - to mor - tis a - cu - le o,  
a - pe - ru - i - sti cre - den - ti - bus  
a - pe - ru - i - sti cre -







The image displays a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The music is in 4/4 time. The lyrics are in Latin, and the score includes dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). The vocal parts are arranged in four staves, and the piano accompaniment is in the bottom staff. The lyrics are: 'ad dexteram De\_i se des in glo-ri-a Pa-tris. Ju-dex Ju-dex Ju-dex Tu ad dex-teram De\_i se des in glo-ri-a Pa-tris. Ju-dex Ju-dex in glo-ri-a Pa-tris. Ju-dex'.



10

100000



132

11





1

fac cum Sanctis tu - is in glo - ri - a nu - me - ra - ri.

13

cum Sanctis tu - is in glo - ri - a nu - me - ra - ri.

cum Sanctis tu - is in glo - ri - a nu - me - ra - ri.

cum Sanctis tu - is in glo - ri - a nu - me - ra - ri.

The Swan

The Swan Lake

Pyotr Ilyich Tchaikovsky

Op. 35

1876

1877

1878

1879

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2250

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2268</



Handwritten number 138 in the top left margin and 146 in the top right margin.

## VOCI SOLE

Handwritten musical score for a solo voice part, consisting of 12 staves. The lyrics are written below the notes.

*f* Sal - vum fac po - pu - lum tu - um, Do - mine, et be - ne - dic hae - re - di - ta - ti tu - æ; *pp* Et re - ge e - os,

*f* Sal - vum fac po - pu - lum tu - um, Do - mine, et be - ne - dic..... hae - re - di - ta - ti tu - æ; *pp* Et re - ge e - os,

*f* Sal - vum fac po - pu - lum tu - um, Do - mine, et be - ne - dic..... hae - re - di - ta - ti tu - æ; *pp* Et re - ge e - os,

*f* Sal - vum fac po - pu - lum tu - um, Do - mine, et be - ne - dic hae - re - di - ta - ti tu - æ; *pp* Et re - ge e - os,

*f* Sal - vum fac po - pu - lum tu - um, Do - mine, et be - ne - dic..... hae - re - di - ta - ti tu - æ;

*f* Sal - vum fac po - pu - lum tu - um, Do - mine, et be - ne - dic hae - re - di - ta - ti tu - æ;

*f* Sal - vum fac po - pu - lum tu - um, Do - mine, et be - ne - dic hae - re - di - ta - ti tu - æ;

*f* Sal - vum fac po - pu - lum tu - um, Do - mine, et be - ne - dic hae - re - di - ta - ti tu - æ;

1<sup>o</sup> TEMPO



154  
12*allarg.**dolcissimo**p*

Solo

*allarg.*

Solo

Solo

*p*

Solo

Solo

*p**p**allarg.**pp dolce**mf**ff*

et extol-le il - los et extol-le il - los usque in æ - ter - num.

et extol-le il - los extol-le il - los usque in æ - ter - num.

*dolce* et extol-le il - los et..... extol-le il - los usque in æ - ter - num.

et extol-le il - los et extol-le il - los usque in æ - ter - num.

Per sin-gu-los di-es

Per sin-gu-los di-es

*mf**f*

et extol-le il - los usque in æ - ter - num.

et extol-le il - los usque in æ - ter - num.

extol-le il - los in æ - ter - num.

et extol-le il - los usque in æ - ter - num.

*allarg.**dolcissimo**p**p**p**allarg.*

12



*ff* *a due* *ff* *a due* *ff* *Solo* *ff* *Solo* *ff*

Et lau - da - mus Et lau - da - mus Et lau - da - mus Et lau - da - mus

be.nedi - ci.mus te; Et... laudamus Et... laudamus Et... laudamus Et... laudamus

Et lau - da - mus Et lau - da - mus Et lau - da - mus Et lau - da - mus

*marcato* Et lau - da - mus Et lau - da - mus Et lau - da - mus Et lau - da - mus

*ff* *ff*



Instrumental musical score for the first system, featuring multiple staves with complex notation including notes, rests, and dynamic markings.

*a due*  
- mus et lau - da - mus no - men tu - um Et ..... lau - da - mus ..... nomen  
.... laudamus no - men tu - um Et lau - da - mus  
- da - mus no - men tu - um Et lau - da - mus  
- da - mus Et lau - da - mus nomen Et lau - da - mus no - men tu - um  
no - men tu - um Et ..... lau - da - mus ..... nomen  
no - men tu - um Et lau - da - mus  
no - men tu - um Et ..... lau - da - mus  
no - men tu - um lau - da - mus nomen Et lau - da - mus

Unis



mf

tu - um..... in sæ - cu - lum,..... et in sæ - cu - lum, sæ - - - - cu -  
no - - - - men tu - um et..... in - sæ - cu - lum, sæ - - - - cu -  
no - - - - men tu - um et..... in sæ - - - - cu - lum sæ - cu -  
in..... sæ - cu - lum et in sæ - - - - cu - lum sæ - - - - cu -  
tu - um..... in sæ - cu - lum,..... et in sæ - cu - lum, sæ - - - - cu -  
no - - - - men tu - - - - um..... in sæ - cu - lum, sæ - - - - cu -  
no - - - - men tu - - - - um et..... in sæ - cu - lum, sæ - - - - cu -  
no - - - - men tu - - - - um in sæ - - - - cu - lum sæ - - - - cu -



13

*cupo, senza accenti*

a due Unis. 1.<sup>o</sup>

(IN LA) Solo

(IN MI)

(IN MI)

*cupo, senza accenti*

*pp*

*pp*

C. Solo

*pppp*

*pp cupo, senza accenti*

li. Di - gnare, Do - mine, in di - e i - sto si - ne pec - ca - to nos custo - di - re, si - ne pec -

li. Di - gnare, Do - mine, in di - e i - sto si - ne pec - ca - to nos custo - di - re, si - ne pec -

li. Di - gnare, Do - mine, in di - e i - sto si - ne pec - ca - to nos custo - di - re, si - ne pec -

li. Di - gnare, Do - mine, in di - e i - sto si - ne pec - ca - to nos custo - di - re, si - ne pec -

li. Di - gnare, Do - mine, in di - e i - sto si - ne pec - ca - to nos custo - di - re, si - ne pec -

li. Di - gnare, Do - mine, in di - e i - sto si - ne pec - ca - to nos custo - di - re, si - ne pec -

4<sup>a</sup> Corda.....

*cupo, senza accenti*

Unis.

4<sup>a</sup> Corda.....

*cupo*

*ppp*

Unis.

13







*con espressione*

con espress.

*espressivo*

100000



ancora più p

(Diminuire le voci di Soprano del 1.º Coro per sei battute e scegliere le voci più sottili)

ppp tutte sempre pp

Fi - at mi - se - ri - cor - di - a tu - a, Do - mi - ne, su - per nos, quem ad - mo - dum spe - ra - vimus spe - ra - vi - mus in te.....



213

*cres. sempre*

*ff*

*dim.* *morendo*

*pp* *pp* *pp* *pp*

*a due* *a due* *Solo* *Solo*

*Uniss.*

*morendo*

*pp* *p* *pp*

*ff* *ff* *ff*

*ff*

*cres. sempre* *mf* *dim.* *morendo* **VUOTA**

In te spe - ra - vi, In te spe - ra - - vi; non con - fun - dar in æ - ter - nam.

In te spe - ra - vi, In te spe - ra - - vi; non con - fun - dar in æ - ter - nam.

In te spe - ra - vi, In te spe - ra - - vi; *ppp* in æ - ter - nam.

In te spe - ra - vi, In te spe - ra - - vi; *mf* in æ - ter - nam.

In te spe - ra - vi, In te spe - ra - - vi; non con - fun - dar in æ - ter - nam.

In te spe - ra - vi, In te spe - ra - - vi; non con - fun - dar in æ - ter - nam.

In te spe - ra - vi, In te spe - ra - - vi; *ppp* in æ - ter - nam.

In te spe - ra - vi, In te spe - ra - - vi; *mf* in æ - ter - nam.

In te spe - ra - vi, In te spe - ra - - vi; non con - fun - dar in æ - ter - nam.

*cres. sempre* *trem.* *pp* *morendo* *dim.* *pp* *dolciss.*

*cres. sempre.* *ff* *p* *dim.* *pp* **VUOTA** **16**

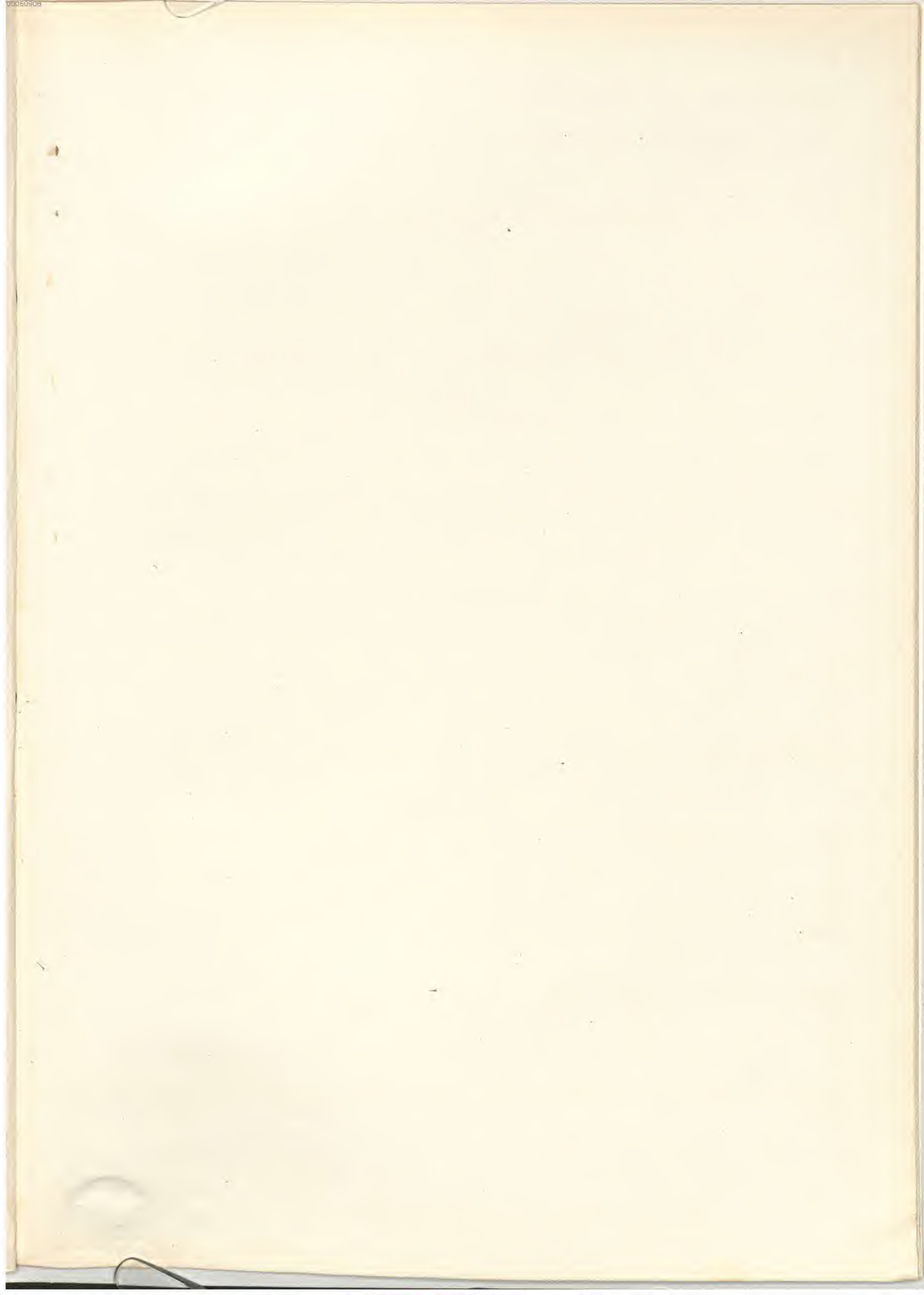
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BY THE  
MUNICIPALITY

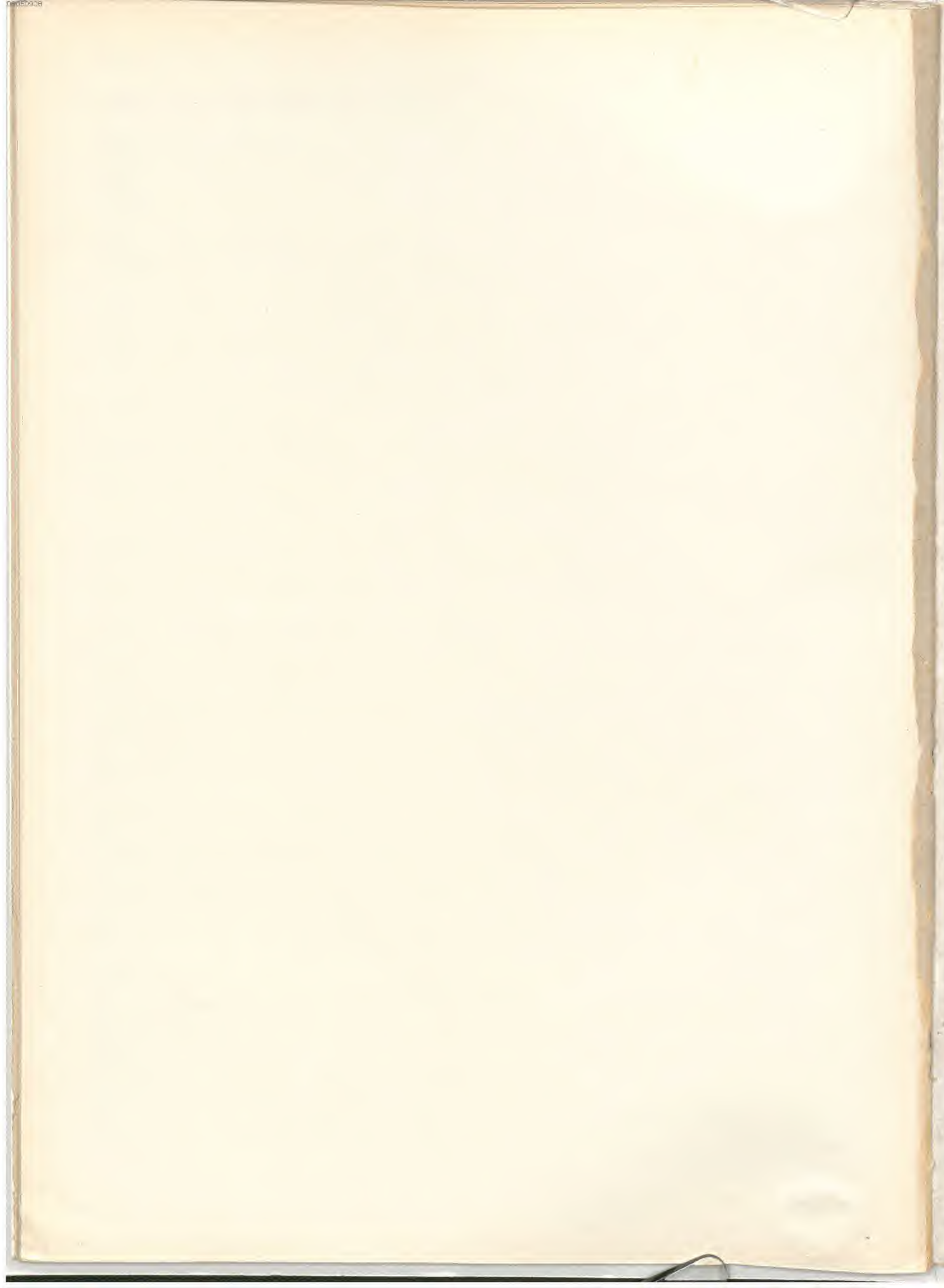


[illegible]

















# G. VERDI

## QUATTRO PEZZI SACRI

- 100010 AVE MARIA. Scala enigmatica armonizzata  
a 4 voci ..... (A) Lire 4.-
- STABAT MATER per Coro a 4 parti ed Orchestra:
- 101720 Partitura ..... " " 20.-
- 101721 Parti staccate complete ..... " " 30.-
- 101722 Parti Coro: Donne ..... " " 2.-
- 101723 » » Uomini ..... " " 2.-
- 101724 Archi: Violino I. .... " " 2.-
- 101725 » Violino II. .... " " 2.-
- 101726 » Viola ..... " " 2.-
- 101727 » Violoncello e Basso ..... " " 2.-
- 100009 LAUDI ALLA VERGINE MARIA, tolte dall'ultimo  
Canto del Paradiso di Dante, per 4 voci bianche " " 5.-
- TE DEUM per doppio Coro a 4 parti ed Orchestra:
- 100000 Partitura ..... " " 25.-
- 100001 Parti staccate complete ..... " " 30.-
- 100002 Parti Coro: Donne ..... " " 3.-
- 100003 » » Uomini ..... " " 3.-
- 100004 Archi Violino I. .... " " 2.-
- 100005 » Violino II. .... " " 2.-
- 100006 » Viola ..... " " 2.-
- 100007 » Violoncello e Basso ..... " " 2.-
- 101729 QUATTRO PEZZI SACRI: Ave Maria - Stabat Mater -  
Laudi alla Vergine Maria - Te Deum.  
Riduzione per Canto e  
Pianoforte di G. LUPORINI ..... " " 15.-